



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

REVIEWS OF RECENT BOOKS

"The History of American Painting," by Samuel Isham, lately added by the Macmillan Company to its admirable series of art histories, is an exceptionally important volume, combining an entertaining style with a comprehensiveness and authority not usually found in a work designed to meet the needs of a general public. It presents a lucid and rounded appreciation of American painting, beginning with De Bry's illustration, paying a passing compliment to the work of Elizabeth Paddy Wensley and her fellow laborers, and considering at length the earnest output of Copley, Stuart, and West. The list of portrait painters of merit which finds its proper place between West and Allston, and between Allston and Durand, is surprisingly long. Then came the first painters of landscape and of imaginative scenes — Kensett with his mountain scenes, Cole with his imaginative scenes, Whittredge, Bierstadt and Moran, Hart, Inness, and Wyant. Then presently the more interesting subject of contemporary painters is entered upon. The work of such men as Whistler, La Farge, Homer, Duveneck, Melchers, and Harrison is given consideration. Mr. Isham is put to it, evidently, to know where to place the limits to his subject and, indeed, the enthusiasts for modern work find several honorable names missing from the list.

Mr. Isham has been rightly termed a liberal-minded critic, one who is willing to judge each manner of painting upon its merits, not rejecting the frank American genre work because of its obvious sentiment and direct appeal to the story-loving qualities of the public. He speaks, for example with warm admiration of Hovenden, the recorder of "our common life." His work culminated, he avers, in "Breaking Home Ties," in which the "sentiment rings true." He speaks of Hovenden's death as "a serious loss to our art." This is something of a test of liberality, for it has long been the fashion of the artists who stand for technique above everything else, to make light of the sentiment and tender realism of Hovenden's work and to throw it, with no little hauteur, out of the question when high-class painting was under discussion. Concerning the work of Alexander Harrison, also, with whom it has been the fashion of the cognoscenti to exhibit some irritation, Mr. Isham is appreciative and independent. He can give warm praise to the bold work of Mary Cassatt; he is not unappreciative of the curious monotones of Birge Harrison — in brief, he has approached his subject sympathetically, judging each man by what he is endeavoring to do and not by any arbitrary standard. He asks no more than that a picture shall be good of its kind; that it shall be sincere in conception and characteristic in execution.

A chapter of recent mural decorations does not come amiss, in which La Farge is credited with having a spiritual outlook not equaled by any European of his day, and where the work of such men as Blashfield, Abbey,

Vedder, Low, Walker, and others is given detailed consideration. "Like the easel painters," says Mr. Isham, "they produce their effect by simpler means and with less accumulated knowledge than the Europeans, but the effect does not suffer from that."

There have already appeared of this series "The History of American Sculpture," by Lorada Taft, and "The History of American Music," by Louis G. Elson. There are in preparation "The History of American Illustration, Engraving, and Etching," by Joseph Pennell, and "The History of American Architecture," by Clarence Howard Blackall. The volume under discussion is copiously illustrated.



BOOKS RECEIVED

"Impressions of Japanese Architecture and the Allied Arts," by Ralph Adams Cram. The Baker & Taylor Co. \$2 net.

"Reynolds," by Sir Walter Armstrong. Charles Scribner's Sons. \$3.50 net.

"The Appreciation of Pictures," by Russell Sturgis. The Baker & Raylor Co. \$1.50

"The History of American Painting," by Samuel Isham. The Macmillan Co. \$6.

"Royal Academy Pictures — 1905" Edited by M. H. Spielmann. Cassell & Co. \$3.

"Paintings in the Metropolitan Museum of Art." by George H. Story. Pub. by the Museum.

"J. F. Millet," by Richard Muther. Imported by Charles Scribner's Sons. \$1 net.

"American Art Annual — 1905-6" Edited by Florence N. Levy. American Art Annual Incorporated. \$5.

"Photograms of the Year 1905" Various Authors. Tennant & Ward. \$1.50 cloth; \$1 paper.

"Drawings of D. G. Rossetti," by T. Martin Mood. Imported by Charles Scribner's Sons. \$2.50 net.

